

Early Experiments: Images of Maud Franklin

Source: *Art Institute of Chicago Museum Studies*, Vol. 24, No. 1, Songs on Stone: James McNeill Whistler and the Art of Lithography (1998), pp. 22-31+135-136

Published by: The Art Institute of Chicago

Stable URL: <https://www.jstor.org/stable/4115906>

Accessed: 21-02-2020 17:05 UTC

---

JSTOR is a not-for-profit service that helps scholars, researchers, and students discover, use, and build upon a wide range of content in a trusted digital archive. We use information technology and tools to increase productivity and facilitate new forms of scholarship. For more information about JSTOR, please contact [support@jstor.org](mailto:support@jstor.org).

Your use of the JSTOR archive indicates your acceptance of the Terms & Conditions of Use, available at <https://about.jstor.org/terms>



JSTOR

*The Art Institute of Chicago* is collaborating with JSTOR to digitize, preserve and extend access to *Art Institute of Chicago Museum Studies*

# Early Experiments: Images of Maud Franklin

JAMES MCNEILL WHISTLER AND THE ART OF LITHOGRAPHY



FIGURE 1  
*Study*, 1878 (cat. no. 1).

When James McNeill Whistler made his first images using lithography in 1878, he began with a group of informal figure studies, reiterating poses with which he was already comfortable and familiar. His model was Maud Franklin, a young artist who may have posed for him as early as 1872, and who was certainly his mistress by 1877. She was by then twenty years old, and Whistler was her senior by twenty-three years. Their acquaintances during this period described her as completely devoted to the artist, and there can be no doubt that she was a tireless and stoic model. She appears in his work in every medium, sometimes as herself and sometimes as a stand-in for society ladies who were unavailable to pose for their own portraits. Maud's youth, striking features, and vivid presence clearly inspired Whistler, who interpreted her appearance at will, creating images that range in tone from youthful wistfulness to overt sexuality. Whistler described his portraits of Maud as "artist's" pictures and "impressions of my own,"<sup>1</sup> and the lithographs for which she posed are certainly among the most intensely personal and original of all his portraits.

It was the London printer Thomas Way who first convinced Whistler to try his hand at making lithographs and who supplied him with materials and technical advice. According to Way's son, T. R. Way, who eventually became the first cataloguer of Whistler's work in lithography, the artist's earliest experiment in that medium was a standing portrait of Maud wearing an elaborate hat, entitled simply *Study* (fig. 1). In this work her face is seen in profile, but she is turned in such a way that we see her back and the elaborate flounces at the back of her dress. It is a pose Whistler



frequently adopted for formal oil portraits of ladies of fashion, as it showed to best advantage the trains of their dresses. It is also the same pose, although seen in reverse, that Whistler had employed in an earlier etching, *Maud, Standing* (fig. 2). The artist had truly labored over this etching, taking it through twelve states and repeatedly altering the background and the model's garments. He worked on at least one impression with gray wash as he struggled to find a way to set the slim figure of his model off against the shadowed background. When Whistler had Maud return to this pose for his first lithograph, he selected the softest grade of crayon in order to create deep, rich shadows around the figure and in the folds of her dress. When the result proved too heavy, he used a roulette and a scraper to bring out highlights on the upper back and shoulder of the figure. As Whistler discovered in this first experiment, the greasy lithographic crayon permitted a greater range of tonal effects than did the etching needle. In etching the only way to suggest an area of shadow is to build up layers of crosshatched lines, a tech-

“When he proposed using what was a new medium to him, it became necessary to experiment and find out something of its possibilities; so he had a stone sent to his studio, and a set of the usual chalks for drawing, and posing his model, Miss Maud Franklin, he made a very charming study of her.”

T. R. WAY, 1912

nique that cannot produce a soft, even tone. When he added wash with a brush to the etching of Maud, Whistler was clearly seeking a method for making the print more tonal, for giving it a softer, subtler sense of atmosphere. In 1878 he finally found such a method when he took up lithography under the experienced tutelage of Thomas Way.

Both the etching and the lithograph show Maud as a slender young woman dressed in tightly fitting dresses that were the height of fashion. The few known photographs of Maud (see fig. 3) suggest that she was actually of a more solid build, with a round jaw and, according to the artist John White Alexander,



FIGURE 3  
Maud Franklin,  
late 1870s. Library  
of Congress,  
Washington, D.C.,  
Pennell Collection.

ABOVE  
FIGURE 2  
*Maud, Standing*, 1873  
(cat. no. 16).

## BELOW

## FIGURE 4

*The Toilet*, 1878  
(cat. no. 5).

## RIGHT

## FIGURE 5

*Study for "Arrangement in Black, No. 2: Portrait of Mrs. Huth,"*  
*Portrait of Mrs. Huth,*  
c. 1872 (cat. no. 15).

"not pretty, with prominent teeth, a real British type."<sup>2</sup> Nevertheless, Whistler again emphasized a lovely profile and the graceful curve of her back and waist in one of the most ambitious of his early lithotints, or wash lithographs, entitled *The Toilet* (fig. 4). In this image his model's posture echoes the dress studies Whistler made in preparation for formal oil portraits such as those of Mrs. Louis Huth and Frances Leyland (figs. 5 and 12), for which



Maud herself probably stood in as model on occasion. It is certainly not a stance invented by Whistler; rather it was a standard studio pose for photographic portraits in this period and also for contemporary fashion plates. The convention no doubt reflects the tendency of the day to situate the most elaborate decorative elements of ladies' gowns on bustles or trains. Whistler maintained a serious interest in women's fashions, even designing the dress depicted in the Leyland portrait himself.

In *The Toilet*, Maud holds a fan before her, a graceful motif that the artist had employed before in chalk drawings on brown paper dating from the early 1870s (see fig. 6), and it is likely he was striving for the same delicate chiaroscuro effects in the lithotint. As was

the case with the majority of his lithotints, Whistler initially misjudged the strength of his tusche washes, and the first proofs of *The Toilet* were too dark and somber for his liking. He eventually took the image through five successive states, scraping and lightening the composition as he went, to give the elaborate flounces of Maud's dress a light, frothy effect. Several proofs heightened with white chalk demonstrate the artist's desire to make the bright figure glow against her shadowed surroundings. Here Maud is at once fashionable, feminine, and ethereal.

Whistler offered a quite different view of Maud Franklin in other early lithographs. Three studies show the young woman in casual repose; clearly these experiments were never intended to be shared with a wider audience, and indeed few impressions of each were printed. The images testify to the notoriously



FIGURE 7  
*Study*, 1878 (cat. no. 2).



FIGURE 6  
*Lady with a Fan*,  
1873/75 (cat. no. 17).

grueling nature of posing for Whistler and at the same time suggest the intimacy of the relationship between artist and model. In Whistler's second lithograph (fig. 7), Maud is seated frontally; although she is dressed fashionably, her open pose—hips angled seductively to the side—and direct gaze distinguish this from a proper society portrait. Whistler's energetic handling of the crayon, particularly where he defined the feathery extravagance of the hemline, also contributes to the vivid, subtly aggressive tenor of the image. This portrayal can be likened to the artist's *Arrangement in White and Black*, a full-length oil portrait of Maud



FIGURE 8  
*Study: Maud Seated*,  
 1878 (cat. no. 3).

from 1876 (Freer Gallery of Art, Washington, D.C.). When the painting was shown at the Grosvenor Gallery in London in May 1878, it was immediately denounced by one art critic as “vulgar,” despite the fact that Maud was depicted in a very stylish black-and-white walking costume. To Victorian viewers, her unflinching gaze and pose with hands on her hips quite clearly implied a kind of proletarian directness and suggested that her social standing was not quite that of a respectable lady.<sup>3</sup>

Whistler’s first wash lithograph, *Study: Maud Seated* (fig. 8) provides an even more intimate glimpse of Maud’s life in the studio with Whistler. Here she is slumped down in an

armchair, her right hip provocatively thrust toward the viewer, her legs thrown sideways over the arm of the chair. Her lassitude and blank stare spell out her exhaustion, while her pose suggests the ease and intimacy of the partnership between this model and artist. No woman of high society would have allowed an artist to portray her in such a pose. Interestingly, the lithograph comes very close to repeating a composition Whistler first developed in a pencil drawing of the mid-1860s, a study of Maud’s predecessor, Joanna Hiffernan (fig. 14). While the figure in the earlier sketch was left rather anonymous, the lithograph is clearly a portrait of Maud, and a rather poignant one at that. It captures a private moment in the life of a mistress and model, much as did Whistler’s etching *Weary* (fig. 9), which portrays Jo Hiffernan; or the related chalk and charcoal drawing of 1863 entitled *Sleeping Woman* (fig. 10). In *Weary* the artist used the etched line to suggest the fine, shimmering texture of Jo’s hair as she rested, while leaving her body almost entirely to the imagination. In the drawing, too, Jo’s face and hair are the focus of attention, while her body merges with the dark field of cross-hatched lines around her. By contrast, in the lithograph Whistler used long, fluid strokes of the brush to emphasize—even exaggerate—the expanse of his model’s buttocks, hip, and thigh, while allowing her face to remain pale and distant. Here she is both seductive and frankly human in her fatigue and boredom.

In another wash lithograph (fig. 16), Whistler used a more staccato application of brush strokes to depict Maud reading, again seated sideways in the armchair in what must have been one of her favorite positions of repose. Women are often shown reading in photographic and painted portraits of the day; a model could alleviate the boredom of maintaining a pose over an extended period

of time by reading, and Whistler had used the device before in portraits of family members. He had even considered a similar pose for his important portrait of Frances Leyland, making at least one drawing (fig. 17) before rejecting the composition because it failed to do justice to the ornate train of the dress. The lithograph of Maud reading closely resembles, in reverse, a black-and-white chalk drawing of the same subject (1878; Freer Gallery of Art, Washington, D.C.); their similarity in composition and handling shows that one of Whistler's early motivations in taking up lithography was to find a way to reproduce his drawings, and indeed he printed one impression of this wash lithograph in blue ink on the dark brown paper he favored for his drawings. While a photographer or professional engraver could have provided him with meticulous reproductions of his work, Whistler had a hearty disdain for commercial reproductions and seems, at this

stage of his career, to have been looking for a way to multiply his images without sacrificing their freshness and originality.

Whistler's first experimental interlude with lithography ended in 1879, when he and Maud left for Venice in the wake of the artist's sensational court action against critic John Ruskin. With his finances in a shambles, Whistler abandoned lithography and concentrated on etching while in Venice, in part because he was far from the London printing offices of Thomas Way and therefore lacked the materials and encouragement to keep working in a medium he was just beginning to understand. It was not until 1887 that he was tempted to resume his work in lithography.

The simple lithographic studies Whistler made of Maud in the late 1870s offer a marked contrast to portraits he made of her in the 1880s, when their relationship gradually began to unravel. In 1879 Maud became pregnant and



FIGURE 9  
*Weary*, 1863 (cat. no. 9).



FIGURE 10  
*Sleeping Woman*, 1863  
(cat. no. 10).

gave birth to a daughter. Whistler neglected her during the pregnancy, leaving her in a London hotel and pretending to go abroad to Paris while actually remaining in London. She bore another daughter, probably in 1881. Both children were sent away to be raised by foster parents, and Maud suffered from poor health; numerous images of her from the early 1880s show her resting or reading in bed. Some of these, like the lithographs of 1878, hint at her position as a *demimondaine*, but with a more overt iconography, by showing

FIGURE 11  
*Maud Reading in Bed*,  
1884/86 (cat. no. 20).



her in bed, with a man's evening cloak and hat hanging in the corner. The early lithographs tell the story of Whistler's fruitful partnership with Maud with greater simplicity and abstraction. Through pose, gesture, and the experimental approach to each new image, we can infer that Whistler's first work in a new medium was an adventure he shared with his model and mistress. Later portraits of Maud, such as *Maud Reading in Bed* of 1884/86 (fig. 11), while just as intimate and personal, suggest the growing complexity of their relationship by focusing on her illnesses and on the material details of their increasingly strained domestic life.

In 1888, while Maud was convalescing at the home of friends, she received the news that Whistler had married Beatrix Godwin, an artist and young widow who had been a part of their social circle for some years. Maud's decade-long relationship with Whistler ended in a flash. Still calling herself "Mrs. Whistler," she made her way to Paris, where for a time she supported herself by modeling for other artists. Eventually she married a wealthy New Yorker, with whom she had a son; after the death of her first husband, she was married a second time, again to an American. Unwilling ever to speak about her years with Whistler, she settled in a villa in Cannes, where she lived until her death in about 1941. (MT)

**1. Study, 1878 (fig. 1)**

(C 3; W 1)

Lithograph, printed on ivory plate paper, first of two states  
266 x 149 mm (image);  
370 x 237 mm (sheet)  
Mansfield-Whittemore-Crown Collection, The Art Institute of Chicago, 29.1984

**2. Study, 1878 (fig. 7)**

(C 4; W 3)

Lithograph, printed on cream chine, mounted on ivory plate paper, only state  
270 x 205 mm (image); 280 x 220 mm (chine); 358 x 262 mm (plate paper)  
Mansfield-Whittemore-Crown Collection, The Art Institute of Chicago, 31.1984

**3. Study: Maud Seated, 1878 (fig. 8)**

(C 5; W 131)

Lithotint, printed on ivory wove proofing paper, only state  
265 x 186 mm (image);  
288 x 224 mm (sheet)  
The Art Institute of Chicago, Bryan Lathrop Collection, 1917.656

**4. Study, 1878 (fig. 16)**

(C 6; W 2)

Lithotint, printed in blue ink on brown wove paper, second of two states  
265 x 240 mm (image);  
288 x 280 mm (sheet)  
The Art Institute of Chicago, Bryan Lathrop Collection, 1934.615

**5. The Toilet, 1878 (fig. 4)**

(C 10; W 6)

Lithotint, printed on cream wove paper, first of five states; signed in graphite with butterfly  
260 x 164 mm (image);  
279 x 177 mm (sheet)  
Mansfield-Whittemore-Crown Collection, The Art Institute of Chicago, 36.1984

**6. The Fan, 1879**

(C 16; W 14)

Transfer lithograph, printed on cream chine, mounted on off-white wove paper, only state  
205 x 160 mm (image); 264 x 188 mm (chine); 381 x 275 mm (plate paper)  
Estate of Pauline K. Palmer, The Art Institute of Chicago, RX 3056

**7. Reading, 1879 and 1887**

(C 17; W 13)

Lithograph, printed on ivory wove paper, first of four states  
155 x 130 mm (image);  
285 x 447 mm (sheet)  
Mansfield-Whittemore-Crown Collection, The Art Institute of Chicago, 44.1984

**FIGURE 12**

*Study for "Symphony in Flesh Color and Pink: Mrs. F. R. Leyland," 1871/74 (cat. no. 14).*

**FIGURE 13**

*Standing Figure of a Woman with a Fan, 1873/75 (cat. no. 18).*



FIGURE 14  
*Study of a Draped  
Reclining Woman,*  
c. 1865 (cat. no. 11).

FIGURE 15  
*Draped Figure Seated,  
Holding a Fan,* 1865/68  
(cat. no. 12).

**8. Reading, 1879 and 1887**  
(C 17; W 13)  
Lithograph, printed on cream  
laid paper, fourth of four states;  
signed in graphite with butterfly  
253 x 366 mm (image);  
310 x 206 mm (sheet)  
Mansfield-Whittemore-Crown  
Collection, The Art Institute  
of Chicago, 45.1984

**9. Weary, 1863 (fig. 9)**  
(K 92)  
Etching and drypoint, printed  
on cream Japanese *gampi*  
paper, edge-mounted on card,  
second of three states  
198 x 132 mm (plate);  
267 x 184 mm (sheet)  
The Art Institute of Chicago,  
Gift of Hilda Young, 1986.481

**10. Sleeping Woman, 1863**  
(fig. 10)  
(M 310)  
Black chalk and charcoal on  
cream wove paper, laid down  
on card  
249 x 176 mm  
National Gallery of Art,  
Washington, D.C., Rosenwald  
Collection, 1948.11.306

**11. Study of a Draped Reclining  
Woman, c. 1865 (fig. 14)**  
(M 326)  
Crayon and graphite on white  
laid paper  
228 x 222 mm  
Hunterian Art Gallery, University  
of Glasgow, Birnie Philip  
Bequest, 46013



**12. Draped Figure Seated, Holding  
a Fan, 1865/68 (fig. 15)**  
(M 327)  
Crayon and graphite on off-  
white laid paper  
349 x 223 mm  
Hunterian Art Gallery,  
University of Glasgow, Birnie  
Philip Bequest, 46014

**13. Figure Reading, 1871/73**  
(fig. 17)  
(M 428)  
Black chalks heightened  
with white chalks, on brown  
wove paper  
232 x 180 mm  
Lent by the Syndics of the  
Fitzwilliam Museum,  
Cambridge, PD.64-1959

**14. Study for "Symphony in Flesh  
Color and Pink: Mrs. F. R. Leyland,"  
1871/74 (fig. 12)**  
(M 433)  
Pastel and black chalk, over  
charcoal, on brown wove paper  
288 x 182 mm  
Purchased with funds provided  
by the Council of the Amon  
Carter Museum, Fort Worth,  
Texas, 1990.9  
*Chicago only*

**15. Study for "Arrangement in  
Black, No. 2: Portrait of Mrs. Huth,"  
c. 1872 (fig. 5)**  
(M 434)  
Pastel on brown wove paper  
228 x 122 mm  
The Art Institute of Chicago,  
Walter S. Brewster Collection,  
1933.211

**16. Maud, Standing, 1873 (fig. 2)**

(K 114)

Etching and drypoint, with brown and gray washes, printed on cream laid paper

225 x 150 mm

Daniel J. Terra Collection, 12.1990; Photograph courtesy of Terra Museum of American Art, Chicago

*Chicago only***17. Lady with a Fan, 1873/75****(fig. 6)**

(M 533r)

Black crayon, heightened with white chalk, on brown wove paper; signed in chalk with butterfly

210 x 130 mm

University of Michigan Museum of Art, Ann Arbor, Bequest of Margaret Watson Parker, 1954/1.266

**18. Standing Figure of a Woman with a Fan, 1873/75 (fig. 13)**

(M 536)

Black crayon, heightened with white chalk, on brown wove paper

209 x 126 mm

National Gallery of Art, Washington, D.C., Rosenwald Collection, 1943.3.8813

**19. Girl Reading in Bed, 1882**

(M 867)

Pen and brown ink, with traces of graphite, on pink wove paper 113 x 181 mm

The Art Institute of Chicago, Charles Deering Collection, 1927.5877

**20. Maud Reading in Bed, 1884/86****(fig. 11)**

(M 902)

Pen and brown ink, and watercolor, with graphite, on tan card 237 x 165 mm

Hood Museum of Art, Dartmouth College, Hanover, New Hampshire; Gift of Mr. and Mrs. Allen, Jr., Class of 1932, W.971.26

*Chicago only*

FIGURE 16

*Study*, 1878 (cat. no. 4).

ABOVE

FIGURE 17

*Figure Reading*, 1871/73 (cat. no. 13).

# Notes

## DRUICK, pp. 8–19.

1. For more on the printmaking revivals, see Douglas W. Druick and Peter Kort Zegers, *La Pierre parle: Lithography in France, 1848–1900*, exh. cat. (Ottawa, 1981); and Kemille S. Moore, “The Revival of Artistic Lithography in England, 1890–1913” (Ph.D. diss., University of Washington, 1990).

2. See Douglas W. Druick and Peter Kort Zegers, “Degas and the Printed Image, 1856–1914,” in Sue Welsh Reed and Barbara Stern Shapiro, *Edgar Degas: The Painter as Printmaker*, exh. cat. (Boston, 1984), p. xx.

3. Quoted in Douglas W. Druick and Michael Hoog, *Fantini-Latour*, exh. cat. (Ottawa, 1983), p. 138.

4. Letter from James McNeill Whistler to Joseph Pennell, Nov. 8, 1894, Library of Congress, Washington, D.C., Pennell Collection; quoted in The Art Institute of Chicago, *The Lithographs of James McNeill Whistler*, vol. 2, *Correspondence and Technical Studies*, ed. Martha Tedeschi (Chicago, 1998), p. 258.

5. Druick and Zegers (note 1), p. 91.

6. *Ibid.*

7. *Ibid.*

8. F. W., “Mr. Whistler’s Lithographs,” *Academy*, no. 818 (Jan. 7, 1888), p. 16. For information about lifetime exhibitions of Whistler’s lithographs and critical responses to them, see Kevin Sharp, comp., “Marketing the Lithographs: A Selective Chronology of Exhibitions, Publications, and Sales,” in *The Lithographs of James McNeill Whistler*, vol. 2 (note 4), pp. 232–77.

9. Letter from James McNeill Whistler to D. C. Thomson, Aug. 30, 1894, Library of Congress, Washington, D.C., Pennell Collection; and letter from James McNeill Whistler to Ernest Brown, Sept. 3, 1894, Glasgow University Library, Department of Special Collections, LB9/25. Both quoted in *The Lithographs of James McNeill Whistler*, vol. 2 (note 4), pp. 253–54.

10. For more on the market for artists’ prints, see Martha Tedeschi, “Whistler and the English Print Market,” *Print Quarterly* 14, 1 (1997), pp. 15–41.

11. Philippe Burty, preface to *Exposition de peintres-graveurs*, exh. cat. (Paris, 1889).

12. Letter from James McNeill Whistler to Marcus Huish, Nov. 17, 1895, Glasgow University Library, Department of Special Collections, LB3/38; quoted in *The Lithographs of James McNeill Whistler*, vol. 2 (note 4), p. 262.

13. Letter from James McNeill Whistler to Edward G. Kennedy, Sept. 22, 1894, Edward Guthrie Kennedy Papers, The New York Public Library, Manuscripts and Archives Division, Astor, Lenox and Tilden Foundations; quoted in *The Lithographs of James McNeill Whistler*, vol. 2 (note 4), p. 255.

14. Letter from James McNeill Whistler to Edward G. Kennedy, Mar. 14, 1895, Edward Guthrie Kennedy Papers, The New York Public Library, Manuscripts and Archives Division, Astor, Lenox and Tilden Foundations; quoted in *The Lithographs of James McNeill Whistler*, vol. 2 (note 4), p. 266.

15. Letter from Stéphane Mallarmé to James McNeill Whistler, [Nov. 5, 1892], in Carl Paul Barbier, ed., *Correspondance Mallarmé-Whistler* (Paris, 1964), p. 88, no. 107.

16. Whistler seems to have felt, as did Fantin, that “my drawings are my lithographs”; see Druick and Zegers (note 1), p. 92.

17. T. R. Way, *Memories of James McNeill Whistler, the Artist* (London, 1912), p. 125.

## TEDESCHI and SALVESEN, pp. 22–124.

1. James McNeill Whistler, quoted in Margaret F. MacDonald, “Maud Franklin,” in *James McNeill Whistler: A Reexamination*, Studies in the History of Art, vol. 19, ed. Ruth Fine (Washington, D.C., 1987), p. 25.

2. John White Alexander, quoted in Elizabeth Robins Pennell and Joseph Pennell, *The Whistler Journal* (Philadelphia, 1921), pp. 164–65; see also MacDonald (note 1), p. 16.

3. MacDonald (note 1), pp. 20–21.

4. Nathaniel Hawthorne, quoted in Katharine A. Lochnan, *The Etchings of James McNeill Whistler* (New Haven, Conn., and London, 1984), pp. 79–80.

5. James McNeill Whistler, letter published in the *World*, May 22, 1878.

6. John Ruskin, “Letter 79: Life Guards of New Life,” *Fors Clavigera* 7 (July 1877), in *The Works of John Ruskin*, eds. E. T. Cook and Alexander Wedderburn, vol. 29 (London, 1907), p. 160.

7. T. R. Way, *Mr. Whistler’s Lithographs: The Catalogue*, 2d ed. (London and New York, 1905), p. 23, no. 7.

8. James McNeill Whistler, under cross-examination in *Whistler v. Ruskin*, quoted in Linda Merrill, *A Pot of Paint: Aesthetics on Trial in Whistler v. Ruskin* (Washington, D.C., and London, 1992), p. 148.

9. James McNeill Whistler, *Mr. Whistler’s Ten O’Clock* (London, 1885), pp. 13–14.

10. T. R. Way, *Memories of James McNeill Whistler: The Artist* (London and New York, 1912), p. 19.

11. James McNeill Whistler, quoted in Lochnan (note 4), p. 222.

12. Way (note 10), p. 88.

13. Mortimer Menpes, *World Pictures* (London, 1902), p. 7.

14. Margaret F. MacDonald, *James McNeill Whistler: Drawings, Pastels, and Watercolours. A Catalogue Raisonné* (New Haven, Conn., and London, 1995), pp. 584–86, nos. 1624–27.

15. Eadweard Muybridge, *Animal Locomotion*, 16 vols. (Philadelphia, 1877). These volumes contain 781 plates. Whistler’s name and the names of other subscribers were published by Muybridge in the 1891 printing of the *Prospectus and Catalogue of Prints*. For further information on subscribers, see Robert Bartlett Haas, *Muybridge: Man in Motion* (Berkeley, Calif., and Los Angeles, 1976), pp. 157–58.

16. Marcus B. Huish, *Greek Terra-Cotta Statuettes* (London, 1900).

17. Whistler (note 9), p. 6.

18. In a letter to collector George Lucas, Cassatt herself mentioned her amusing encounter with Whistler at the gallery. Letter from Mary Cassatt to George A. Lucas, [July] 1891, George A.

- Lucas Collection, Baltimore Museum of Art; quoted in Barbara Stern Shapiro, review of *Cassatt and Her Circle: Selected Letters*, ed. Nancy Mowll Mathews, *Print Collector's Newsletter* 16, 1 (Mar.–Apr. 1985), p. 28.
19. Letter from James McNeill Whistler to D. C. Thomson, probably July 1893, Pennell Collection, Library of Congress, Washington, D.C.; quoted in Richard Dormont, Margaret F. MacDonald et al., *James McNeill Whistler*, exh. cat. (London, 1994), p. 234, no. 152.
20. Way (note 10), p. 92.
21. Letter from James McNeill Whistler to T. R. Way, Sept. 20, 1893, Freer Gallery of Art Archives, Smithsonian Institution, Washington, D.C.; reprinted in *The Art Institute of Chicago, The Lithographs of James McNeill Whistler*, vol. 2, *Correspondence and Technical Studies*, ed. Martha Tedeschi (Chicago, 1998), p. 62, letter 45.
22. On the life and art of Beatrix (christened Beatrice) Whistler, see Margaret F. MacDonald, *Beatrice Whistler: Artist and Designer*, exh. cat. (Glasgow, 1997).
23. For a detailed description of the interior of the Whistlers' home at 110, rue du Bac, see Deanna Marohn Bendix, *Diabolical Designs: Paintings, Interiors, and Exhibitions of James McNeill Whistler* (Washington, D.C., and London, 1995), pp. 185–200.
24. Letter from James McNeill Whistler to T. R. Way, [Oct. 1, 1894], Freer Gallery of Art Archives, Smithsonian Institution, Washington, D.C.; reprinted in *The Lithographs of James McNeill Whistler*, vol. 2 (note 21), p. 124, letter 125.
25. Letter from James McNeill Whistler to J. J. Cowan, Apr. 4, 1896; quoted in Kate Donnelly and Nigel Thorp, *Whistlers and Further Family* (Glasgow, 1980), p. 5.
26. Letter from James McNeill Whistler to Charles Lang Freer, Apr. 2, 1897, Freer Gallery of Art Archives, Smithsonian Institution, Washington, D.C.
27. Letter from James McNeill Whistler to T. R. Way, Nov. 21, [1893], Freer Gallery of Art Archives, Smithsonian Institution, Washington, D.C.; reprinted in *The Lithographs of James McNeill Whistler*, vol. 2 (note 21), p. 72, letter 58.
28. Letter from James McNeill Whistler to Thomas Way, [Aug. 22, 1894], Pennell Collection, Library of Congress, Washington, D.C.; reprinted in *The Lithographs of James McNeill Whistler*, vol. 2 (note 21), p. 114, letter 109.
29. Letter from James McNeill Whistler to Thomas Way, [Sept. 14, 1894], Pennell Collection, Library of Congress, Washington, D.C.; reprinted in *The Lithographs of James McNeill Whistler*, vol. 2 (note 21), p. 119, letter 118.
30. R. A. M. Stevenson, "Whistler," *Pall Mall Gazette*, Dec. 11, 1895, p. 3.
31. "Art and Mr. Whistler," *Art Journal* 46 (Dec. 1894), p. 358.
32. James McNeill Whistler, quoted in Andrew McLaren Young et al., *The Paintings of James McNeill Whistler* (New Haven, Conn., and London, 1980), vol. 1, p. 170, no. 378.
33. Théodore Duret, *Histoire de J. McN. Whistler et de son oeuvre* (Paris, 1904), p. 94. Arrangement in *Flesh Color and Black: Portrait of Théodore Duret* is now in The Metropolitan Museum of Art, New York.
34. Letter from James McNeill Whistler to T. R. Way, [July 15, 1894], Freer Gallery of Art Archives, Smithsonian Institution, Washington, D.C.; reprinted in *The Lithographs of James McNeill Whistler*, vol. 2 (note 21), p. 103, letter 93.
35. Letter from James McNeill Whistler to D. C. Thomson, July 20, 1894, Library of Congress, Washington, D.C., Pennell Collection; quoted in *The Lithographs of James McNeill Whistler*, vol. 2 (note 21), p. 250.
36. Letter from James McNeill Whistler to Edward G. Kennedy, Mar. 14, 1895, Edward Guthrie Kennedy Papers, Manuscripts and Archives Division, The New York Public Library, Astor, Lenox and Tilden Foundations; quoted in *The Lithographs of James McNeill Whistler*, vol. 2 (note 21), p. 266.
37. Letter from James McNeill Whistler to T. R. Way, [Sept. 27, 1895], Freer Gallery of Art Archives, Smithsonian Institution, Washington, D.C.; reprinted in *The Lithographs of James McNeill Whistler*, vol. 2 (note 21), p. 135, letter 141.
38. This proof, in its original mount, is now in the Freer Gallery of Art, Smithsonian Institution, Washington, D.C.
39. Letter from James McNeill Whistler to T. R. Way, [Sept. 25, 1895], Freer Gallery of Art Archives, Smithsonian Institution, Washington, D.C.; reprinted in *The Lithographs of James McNeill Whistler*, vol. 2 (note 21), p. 134, letter 140.
40. G. P. Jacomb-Hood, *With Brush and Pencil* (London, 1925), p. 46; also quoted in MacDonald (note 22), p. 17.
41. Way (note 10), pp. 125–26.
42. Letter from James McNeill Whistler to Edward G. Kennedy, early Apr. 1896, Edward Guthrie Kennedy Papers, Manuscripts and Archives Division, The New York Public Library, Astor, Lenox and Tilden Foundations; quoted in *The Lithographs of James McNeill Whistler*, vol. 2 (note 21), p. 267.
43. T. R. Way, "Whistler's Lithographs," *Print-Collector's Quarterly* 3, 3 (Oct. 1913), p. 290.
44. Letter from Théodore Duret to James McNeill Whistler, Sept. 29, 1900; quoted in Margaret F. MacDonald and Joy Newton, "Correspondance Duret-Whistler," *Gazette des beaux-arts*, 6th pér., 60 (Nov. 1987), p. 160.
45. Letter from James McNeill Whistler to Edward G. Kennedy, Mar. 25, 1896, Edward Guthrie Kennedy Papers, Manuscripts and Archives Division, The New York Public Library, Astor, Lenox and Tilden Foundations; quoted in *The Lithographs of James McNeill Whistler*, vol. 2 (note 21), p. 267.
46. The Art Institute of Chicago, *The Lithographs of James McNeill Whistler*, vol. 1, *A Catalogue Raisonné*, eds. Harriet K. Stratis and Martha Tedeschi (Chicago, 1998), p. 451, no. 159.
47. Letter from James McNeill Whistler to Edward G. Kennedy, around May 10, 1896, Edward Guthrie Kennedy Papers, Manuscripts and Archives Division, The New York Public Library, Astor, Lenox and Tilden Foundations; quoted in *The Lithographs of James McNeill Whistler*, vol. 2 (note 21), p. 268.
48. For a full account of the extraordinary relationship between Whistler and the Ways, see Nicholas Smale, "Whistler, Way, and Wellington Street," and the Whistler-Way Correspondence, in *The Lithographs of James McNeill Whistler*, vol. 2 (note 21), pp. 8–27, 32–155.